



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



VOL. XIV.—No. 2.

NEW YORK, MAY, 1889.

Per Annum, Four Dollars.
Single Copies, 35 Cents.

COPYRIGHT, 1889, BY THE ART-TRADES PUBLISHING AND PRINTING CO
ALL RIGHTS RESERVED.

Entered at New York Post Office as Second Class Mail Matter.

The Decorator and Furnisher.

PUBLISHED MONTHLY AT

150 Nassau Street, New York, by

THE ART-TRADES PUBLISHING AND PRINTING CO.,

W. M. HALSTED, President.

T. A. KENNETT, EDITOR.

W. P. WHEELER, BUSINESS MANAGER.

Subscription \$4 per year, in advance

(PATENT BINDER, \$1.00 EXTRA.)

Single Copies, - - - 35 Cents.

CONTENTS OF THIS NUMBER.

	PAGE
About Jades.....	Helen Anderson 47
A Corner in the Library.....	J. P. McHugh 57
An Indian Room.....	Helen Hyde 45
A Story in Four Chapters.....	43
Carpet Designs.....	51
Chippendale Furniture.....	J. P. McHugh 53
Colonial Furniture.....	James Carruthers 52
Colonial Interior.....	Chas. H. Israels 42
Decorative Composition.....	Henri Mayoux 67
Design for Vase.....	A. B. Bogart 56
Domestic Plush Manufacture.....	B. L. Lamprey 39
Editorial Notes.....	35-36
Emblems.....	A. Raguet 48-49
Extinct Decorative Arts.....	44
Fragments of Italian Renaissance.....	Robert Y. Barrows 37
Flowers in Jewelry.....	Charles M. Skinner 36
Gleanings from Foreign Fields.....	49
Grill and Drapery for Hall.....	W. A. Brock 39
Home Workshop.....	58
Illustrations of Decorative Composition.....	53
Indian Decoration.....	Laure B. Starr 38
Japanese Birds.....	47
Jonquils.....	E. A. Halsted 60
Lettering for Designers.....	Lester Creamer 59
Light and Color.....	Hester M. Poole 45
Mantel Drapery.....	W. A. Brock 51
Panel.....	H. A. Deane 41
Random Notes.....	46
Summer Sketching.....	Emma Haywood 50
Sèvres Porcelain.....	Maude Haywood 41
The Art Preservative.....	36
The Crown Jewels of England.....	Chas. M. Skinner 43
Thistle Design.....	W. E. Ketcham 54
The Fairy Bark.....	64
Wood Carving—Chapter X.....	W. N. Brown 55

AMONG the attractions of the coming Paris Exhibition will be the exhibit of models of the dwellings of people of different ages and countries, interiorly furnished and decorated. It will thus constitute a scenic view of the history of furniture, already the subject of exhaustive research. The vivid realistic view will reward inspection, even if little is learned from it that was not known before. We may here remark that on the occasion of the Exhibition we intend to dispense with the services of foreign collaborateurs, leaving to individuals acquainted with our home requirements, with what will be suitable to our interiors, the task of selecting useful suggestive objects for illustration and description. So with processes bearing on decoration, some of which are of too costly a character to justify their introduction here. Having our own well defined field we shall keep to it, thus avoiding the wasting of valuable space.

HOW would the decoration of our rooms be spoiled were it not that in the exercise of a just taste, the metal work, from chandeliers, sconces and table lamps to hardware fittings, is at once elegant and light. The reticence in the employment of material and even in workmanship as regards form and detail to compass the main purpose and impart to an object that individual expression which shows the design to have been well thought out, and that the aim is not the display of workmanship for the sake of workmanship itself, is quite in accord with the Greek ideal of richness and beauty. Want of reticence is visible in Eastern profusion of ornament, a profusion which is a mere childish display with a correspondingly weak effect and so failing of the highest result in art. This profusion may exist in excessive elaboration introduced without regard to, or without due subordination to, general design. In our best furniture of late years, makers have largely regarded this principle of reticence in a greater limitation of ornament. This ornament is besides less loose and rambling; it exhibits order and gives scale. A multiplicity of details in cabinet work does not deserve notice, and usually, indeed, passes without notice. To go as far as possible in the direction of minute detail is simply to illustrate the futility of going so far.

THE apparent size of mouldings is increased by color enrichment, also bringing out their artistic features more clearly; highly pronounced colors, however, are apt to interfere with the delicate shading of their roundings in natural light, and, on this account, vivid colors as a rule, where the decoration is to be

THE DECORATOR AND FURNISHER.

viewed mainly in the daytime, should only be allowed in any large quantity where the light is indifferent. In our brilliant modern artificial lighting shadows of relief work mostly disappear, so equally is that light diffused. Yet where a suit of rooms with openings in true alignment are provided and these rooms are "thrown into" one another, fine effects may be induced in the way of bringing out natural shadows not only for mouldings, but other objects by subduing the light in one or other of the rooms to a softened glow. All are aware of the difference that nature presents at evening as compared with noon. There are countless rooms the colors and forms of which are more attractive in a subdued than in a full light. Certain hues and certain tones of color have really a higher illumination in such light. In the National Gallery of London there is a small picture of the infant Savior distinguishable when all the serried ranks of paintings in the same compartment have faded into gloom.

FRAUD now a-days is rampant in the production of flashy, unsubstantial furniture, the only safety from which is in going to a reputable dealer. The prices, indeed, at which really handsome suites, not wanting in substantial workmanship, can be obtained from these is remarkable, due to the scale of the operations of leading manufacturers, and the facilities these possess in machinery and the obtaining of material. But let an ordinary salesroom be resorted to, and you run the risk of buying seemingly attractive furniture with single dowels and pins of wood where mortises and tenons should be, and nails and screws sunk and covered where dovetails should exist. The top rails of those attractive chairs are held together merely by screws and the framework of seats may be halved into backs instead of being mortised and tenoned. You probably fare no better with the stuffing of the rep covers of sofas, easy chairs and fauteuils, being treated with alva marine, flock, minced straw, shavings—any available stuff. In various parts of massive articles, owing to the scamping of the work, temporary firmness is only secured by driving in wedges. Articles thus bought, mainly for utility, are dear at almost any price.

THERE are three distinct classes of interiors. One is where the full amount of decoration is displayed, the second class where the decorator has been enabled to exercise his art only to a limited extent, the third class where no pretence to elaborate ornamentation is present. In judging, therefore, of merits of treatment, the means at command must be taken into consideration. There are some decorators who bring about delightful effects with comparatively little outlay of money or labor. Their skill in the selection of colors and forms comes into service. Others, to use a convenient term, are at times "over-weighted" by patrons who, possessing abundant means, are only to be satisfied by the most costly decorations, and this to an extent frequently out of keeping as regards excessive display. There is a happy medium which the skillful decorator aims to maintain when left untrammelled in the exercise of his own judgment and taste, rendering an interior attractive without garishness and dignified without cumbersomeness.

WITH the improved plastic materials now applicable to mural work a more frequent feature in the decoration of spandrels of arches in halls and other parts of interiors might consist of reclining female figures, fanciful or mythological, in relief. These precisely suit the irregular space provided, particularly the narrowing portion towards the crown of the arch. In the spacious office of the Mutual Life Insurance Company the symbolic figures that thus partially surround the arches of the windows—figures modeled out of the plaster of the wall—have a fine architectural as well as decorative character, which would be greatly improved in effect by the use of tints of neutral color.

THE ART PRESERVATIVE.

NOT only the regular subscribers to this magazine but the members of the press into whose hands it falls have long been enthusiastic in praise of the mechanical excellence displayed in its get-up. Such press-work as is required to produce it carries its own credentials and is its own advertisement. Naturally the result has been to bring largely increased business to the establishment of Mr. W. M. Halsted, in which, for several years, the work has been performed, until the demands upon him have outgrown his facilities, and he has been compelled to enlarge his boundaries. The new establishment is located in the beautiful building of the Excelsior Steam Power Co., 33 43 Gold street, near Fulton, and some idea of the facilities afforded may be obtained from the fact that the main press room is 48 by 85 feet in size, with light on four sides and from above. The most perfect of modern printing presses, the most skillful operators obtainable, and intelligent and careful supervision, all combine to produce work surpassed by that of no other establishment in this country.

FLOWERS IN JEWELRY.

BY CHARLES M. SKINNER.



IT is natural that things so full of loveliness as flowers should inspire a wish to see them perpetuated, and it is praiseworthy that an attempt should be made to perpetuate them through processes of art. To the accomplishments of the painter in this direction have recently been added the more conventional and decorative, yet more realistic efforts of the jeweler, and, sooth to say, charming results have been obtained. One looks upon floral jewelry as in some degree apologetic for the use of jewelry in general; as flowers are always allowable, while the lavish use of precious stones and metals have of late been so discountenanced that we hardly know their worth and charm. At our charity balls and at the opera there is a liberal display of diamonds, but these are perhaps worn as proofs of wealth and social consequence rather than for the beauty that is in them. Though many quaint and many sumptuous jewels are seen no more on snowy necks and in shell-like ears, the most modest maiden may wear a little fortune in gems at her throat, on her brow, around her wrist, or in her hair, if they have a botanical suggestion. And who shall say that it demeans the royal ruby to be clustered into petals of a rose, or the imperial diamond to glisten as dew drops on those petals. Most of the flowers in use are in gold, overlaid with enamels or crusted with small stones, and they are of all degrees of cost and beauty, from the painted pansy that a mill girl wears to the camellia of brilliants that forms the tiara of a duchess.

The first form to become common was the geranium leaf in gold, and this is still popular. The effect of its furry surface is produced by "frosting," and its bands and spots of differing color are represented by welding in strips of gold that are whitened or made greenish by alloys of silver and platinum or reddened with copper. When the leaf was thus blocked out its form was perfected by striking it on a die and its veins denoted in hand chasing. An orchid is made on six different dies, the shape of the flower being closely studied, even its barbed stems being imitated by an almost microscopic nicety of handling. At first, when a low grade of metal was employed and acids were used in the finishing process, the work was clumsy and inferior, but by combining manipulation with mechanism a remarkable degree of delicacy and crispness is obtained, while a tasteful placing of gem stones heightens the agreeable effect. Fourteen karat gold is the basis of the best work, albeit the daisy is daintily sculptured in frosted silver with a golden heart. Among recent devices are gold branches, to which flowers may be attached at pleasure; tiny orange boughs with two globes of fruit hanging from them; the fruit cut from sard or cornelian; opening buds of various flowers, occasionally false to nature, as when a rosebud stem is made to bend backward on itself; but-tercups of gold, with dew represented by globules of burnished platinum; bunches of anemone, each floret containing a diamond, the pin behind the bunch concealed by a crescent of pearls; clusters of marguerites, each petal made of sea pearls; annunciation lilies with petals spread down, the inside enameled in white and veined as tenderly as an infant's eyelids; wild roses with gold stamens enclosing a diamond; hops worked in tinted gold and dangling from a vine that twines around a rustic staff—an arrangement suggested by one of the mosaics in the mosque of St. Sophia, Constantinople, and hop blossoms used as ear drops with a leaf to conceal the wire. "We have sold a bushel of those hops," said a prominent jeweler in New York. "Indeed, nothing in our trade has had such a run as flower jewelry." Clumps of dentzia, chrysanthemums, calandula lily, pink and jasmin are moulded sometimes in pure gold, sometimes in gold coated with enamel, though enamels are liable to crack. The Japanese are wonderful workers in bronze and precious metals, but the flowers they make are so exquisitely fine that they are generally preserved in cabinets as something too precious and fragile for personal use.

Floral devices are occasionally made in stone, the moonstone lending itself to certain forms, a four-leaved figure with a ruby or sapphire in the centre being a popular style of scarf pin. Gems are flowers of the rocks, and flowers of plants can be copied in miniature or brilliantly indicated through the crimson of garnet, rose-red of ruby, pink of rubellite, scarlet of spinel, orange of hyacinth, yellow of citrine and topaz, green of emerald, peridot, tourmaline and diopside, blue of turquoise, sapphire, indicolite and kyanite, purple of amethyst, brown of zircon, black of rutile, white of diamond and the sunset hues of opal. In these gems the fleeting glory and beauty of the vegetable world may be transfixed and held for centuries.

DECORATIVE features, which aid in imparting a distinctive character to buildings, will seriously interfere with breadth and repose displaying too much intricacy, too composite detail, and generally, an excess of broken effects.